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Dreaming by the Brook.

MORCEAU de CONCERT.

Robert Goldbeck.

Allegro. ♩ = 160.

ritardando. a tempo. mormorando.

Leggiero e delicatamente.

p

Ped.

Notes marked with an arrow (↘) must be struck from the wrist.

p

rit.

a tempo.

cres.

499=9

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Edition Kunkel.

Entered Stationers Hall.

p

sempre leggiero.

mf marcato la melodia.

pp

Edition Kunkel.

8

mf *f* *pp*

Ped. Ped. Ped. Ped.

8

meno. *p* *pp* *mf*

Ped. Ped. Ped.

8

fp

1 2 3

8

la mano destra sempre *pp*

poco marcato.

1 2 4

8

rit. a tempo molto dim. *pp* *ppp*

1 12/8 12/8

Ped.

Edition Kunkel.

♩. = 80.

Molto più Moderato.

Lento.

mf espressione ad lib. dolcissimo.

le corde sempre lento.

rit. ad lib.

Più mosso.

Poco agitato.

poco rit.

agitato.

poco forte.

a tempo.

f rit.

f

rit.

sempre *f* rit.

Edition Kunkel.

a tempo.

con espressione.

f

più largo.

rit.

con bravura

Cadenza.

ff

ff

Rapidamente.

p

molto rit.

Tempo I. a tempo.

rit.

Tempo primo *p* leggiero altremente come primo.

Ped. ✻Ped. ✻Ped.

✻Ped. ✻Ped. ✻Ped.

rit.

✻Ped. ✻Ped. ✻Ped. ✻Ped. ✻Ped.

a tempo.

Ped. ✻Ped. ✻Ped.

✻Ped. ✻Ped. ✻Ped.

Edition Kunkel.

sempre *p*

marcato come primo.

pp

8

8

Edition Kunkel.

8

mf

pp

Ped. Ped. Ped. Ped.

8

dolce *pp* rit.

a tempo.

mp

Ped. Ped. Ped.

Ped.

Ped.

Ped. Ped.

8

pp al Fine.

Ped. Ped.

499 = 9

Edition Kunkel.

cresc.

sempre *pp*

sempre *pp*

ben *pp*

marcato.

molto *pp*

pp

rall.

perdendosi.

ppp

Edition Kunkel.

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As ever, your friend, I. D. FOULON.

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With best wishes, I am, cordially yours, J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

My Dear Mr. Kunkel:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthy a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me.

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